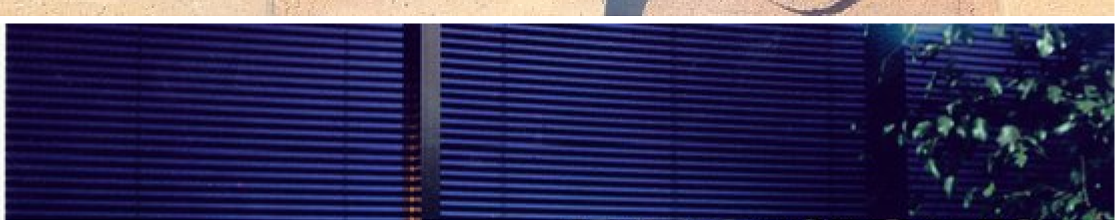
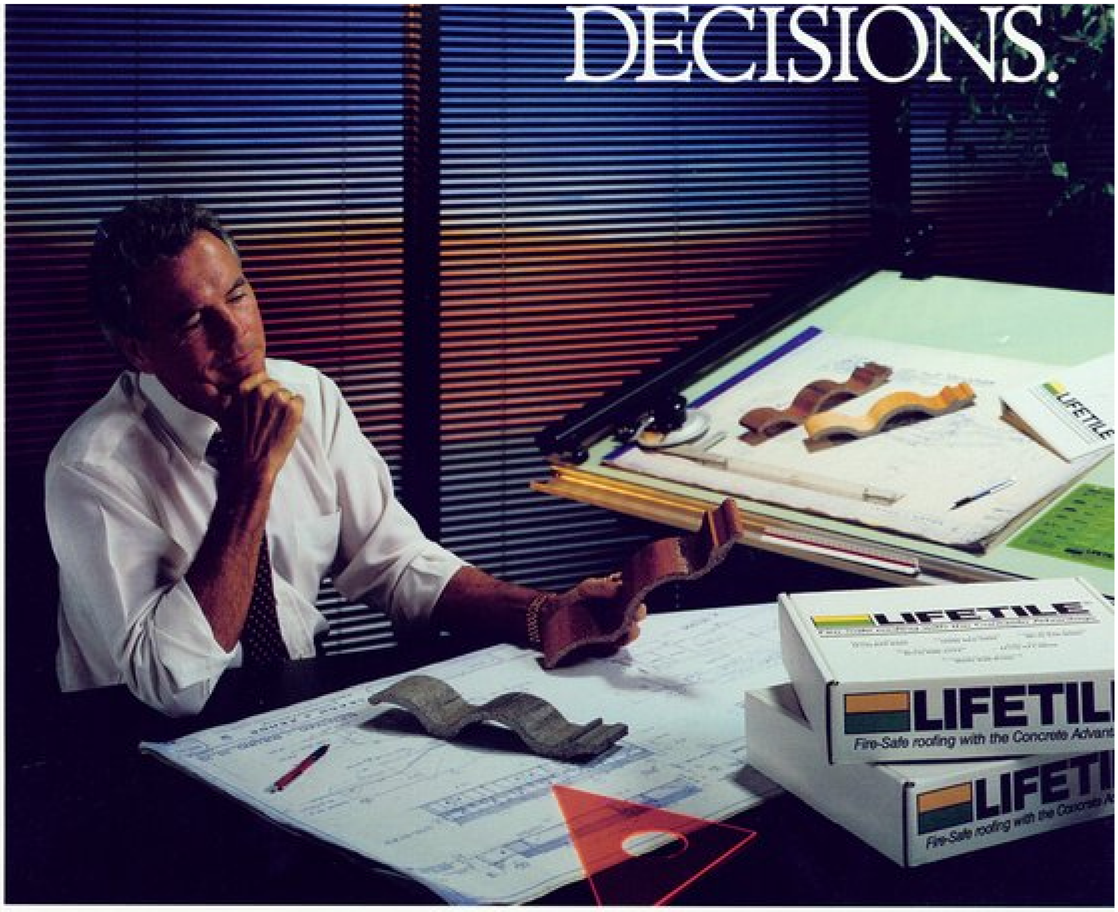
FLORIDA ARCHITECT

March/April, 1990







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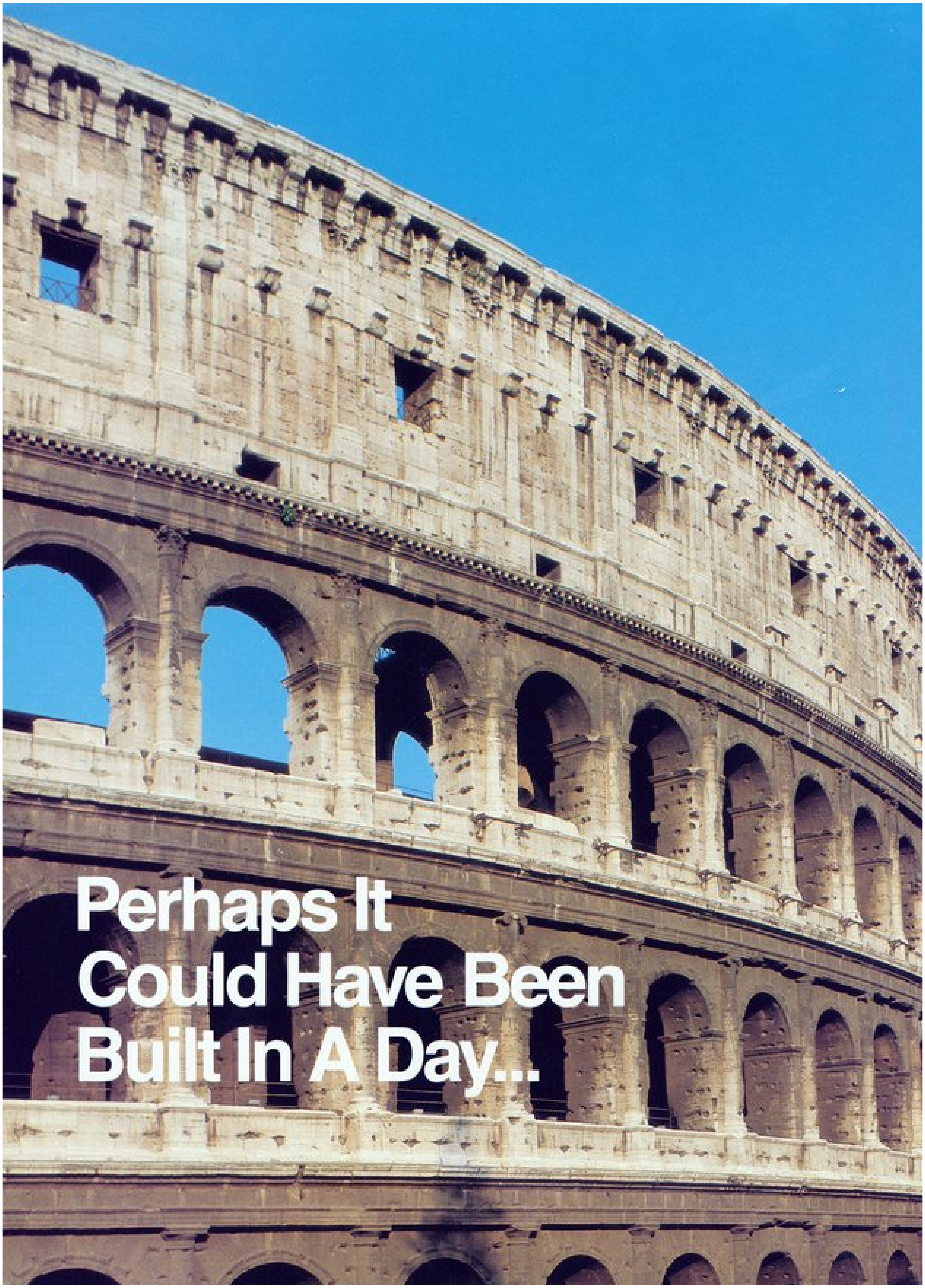
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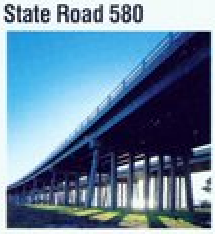
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Vol. 37, No. 2

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Cover photograph of Miami's Freedom Tower is by Dan Forer. Architects: Richard J. Heisenbottle, AIA.

FLORIDA **ARCHITECT**

EDITORIAL

A faculty member in the School of Architecture at Florida A & M University recently handed me a chart, which at first glance appeared so confusing that I almost handed it back. Closer scrutiny of the maze of arrows, dotted and parallel lines, however, indicated that the chart was the result of someone's research into the personal and professional relationships between architects from 1850 to the present. The chart begins with Thomas Jefferson and works its way downward in lots of short spikey branches on a giant architectural tree that ends with our contemporaries Tigerman, Graves and Gwathmey. What goes on in between is very interesting.

The intent of the chart is to establish graphically the relationship, as either employer, mentor or partner, between the leading architects of the eighteenth, nineteen and twentieth centuries. In reality, an intriguingly straight line runs down the side of the page shooting an arrow (which denotes employer or mentor) from Jefferson to Alan Greenberg. The arrow passes right through the likes of Latrobe, Hunt, Furness, Sullivan and Wright. And you thought Classicism was dead. Not according to this chart.

Other than Jefferson, who influenced the style of virtually every architect who came after him, it is interesting to count the "mentor" arrows and see who had the most influence on his peers. Many arrows project from Richard Morris Hunt. Not surprising since he was the first American graduate of the Ecole des Beaux-Arts in Paris. The roofs Hunt designed when he returned to the U.S. were varied and based on French prototypes, but the tall mansards also accommodated the mechanical equipment of the time and eventually found their way onto such highrises as the 1857 New York Tribune Building. VanBrunt, Peabody and Stearns, Frank Furness, and ultimately Louis Sullivan, all took their cues from Hunt's training in the Ecole.

Another mentor whose influence is marked by arrows shooting in every direction is Louis Kahn. According to this chart, Kahn influenced everyone he came in contact with, most notably Venturi. Only the cluster surrounding Gropius, and beneath him, Breuer, is as dense, or as interesting. The groups are on opposite sides of the page and they look like tight little enclaves of classicism on the left and the International Style on the right.

Who's in the middle, fighting the good fight for balance in all things? Bernard Maybeck who was not as Wrightian as Wright, Eero Saarinen who felt that the architecture of the Bauhaus as understood in this country lacked drama and Kevin Roche and John Dinkeloo whose work has been described as looking like "a gleaming white Beaux Arts palace with two equal wings flanking a central rotunda." If that description of the General Foods Headquarters doesn't place their work somewhere in the middle of the design spectrum, I don't know what does. And, of course, it leads us right back to where we started. With Mr. Jefferson, the ultimate advocate of order, beauty and purpose. **DG**

NEWS

Computer Program Minimizes House Fire Risk

When it comes to fires, computer programs can be especially helpful in pinpointing the origins of a blaze. After the 1980 MGM Grand Hotel fire in Las Vegas, investigators used a fire modeling program to identify the conditions that contributed to the deaths of 84 people.

Now government researchers say they have a program that will prevent fires before they start, particularly in the home.

The Center for Fire Research (CFR) at the National Institute of Standards and Technology says "Hazard I" will revolutionize the way buildings are designed and engineered for fire safety. Using a standard personal computer and Hazard I software, an architect can judge how a house and its occupants will fare in a fire.

First the architect creates a floor plan, entering into the computer physical dimensions for rooms, doors, windows and other building characteristics. An on-screen fire is triggered, and Hazard I quickly calculates, and visually portrays, the fire's impact, the course of the blaze, how quickly it spreads, smoke and gas levels, and rising temperatures that are indicated by changes in color.

Because Hazard I can instantly determine the effect of moving a window or changing construction material, the architect can use information provided by the simulation to revise the design. The program even calculates how long it would take occupants to escape the blaze, and predicts the possibility of injury or death based on age and gender.

With more sophisticated computer technology on the horizon, researchers will expand the program's calculating abilities to larger commercial buildings. In the meantime, CFR is looking at a three-dimensional display system that will provide greater realism in the quest for fire safety. *AIA News Service*



New Technology Allows Architects To See Unbuilt Spaces

Even the name sounds bizarre-*virtual reality.*

Compared to the physical reality perceived by our senses, virtual reality is perception created by computer. Now in its early stages, scientists speculate it may one day change the way medical students are taught surgical procedures; enhance our understanding of the interaction between molecules; and profoundly influence the way architects design buildings.

For architects, virtual reality means direct interaction between design and designer. Some architects now use computer technology to take clients on a walking tour through a realistic, three-dimensional image of a building design. Seated in front of a computer screen, they "walk" from room to room, studying the effects of window placement and assessing the desirability of room locations.

The virtual building can also be placed in the midst of a virtual landscape, giving the client a curbside view of the finished product.

In the future, architects will slip on a computerized glove that allows them to "reach" into the on-screen image to reposition doors, windows and walls.

VPL Research in California manufactures the DataGlove, the DataSuit (a full-body extension of the DataGlove capability) and virtual reality goggles known as EyePhones. The goggles immerse the user in virtual reality by replacing visual input with tiny screens that display images in color and 3-D. The image for each eye is controlled by a separate computer, which tracks head movement and makes appropriate adjustments to the highly realistic image.

While virtual reality technology offers boundless potential, it is also expensive. A VPL package retails for about $130,000 for a single user. It may be some time before users can don EyePhones and DataSuits and walk into their favorite arcade game.
AIA News Service

UBC Earthquake Provisions Seminar in Orlando

The International Conference of Building Officials (ICBO) is offering a one-day seminar focusing on the new 1988 Uniform Building Code earthquake provisions. The 1988 UBC contains the most significant changes to the seismic design provisions since the 1971 San Fernando earthquake influenced the 1973 UBC. The new earthquake regulations reflect the latest state of the U.S. seismic design practice patterned after the document "Tentative Provisions for the Development of Seismic Regulations for Buildings," developed by the Applied Technology Council (ATC).

The one-day seminar will provide an overview and perspective on the new and revised earthquake regulations, including discussion of some of the ramifications of the changes on building design and construction in areas of seismic risk. The discussed changes will be presented in conjunction with an illustrated guide to be given to seminar participants. The program is a "must" for engineers, architects and structural review planners.

The seminar will be given in Orlando on March 23, 1990.

To register, please contact the ICBO Education Department at (213) 699-5041.

UM Architecture Complex Officially Underway

The groundbreaking ceremony to celebrate the construction of the Ziff Tower, the first building in the University of Miami's new School of Architecture complex, was held in December. The complex will be the first American project designed by internationally-known architect Aldo Rossi. Rossi is perhaps best known for his Il Teatro del Mondo (The Theatre of the World) built for the 1979 Biennale in Venice. He is also an important architectural theoretician and his published works include ***The Architecture of the City*** and ***Scientific Autobiography***.

Rossi is familiar with the University of Miami campus and the University's plans for the future. He served as a juror in UM's 1986 Campus Master Plan Competition.

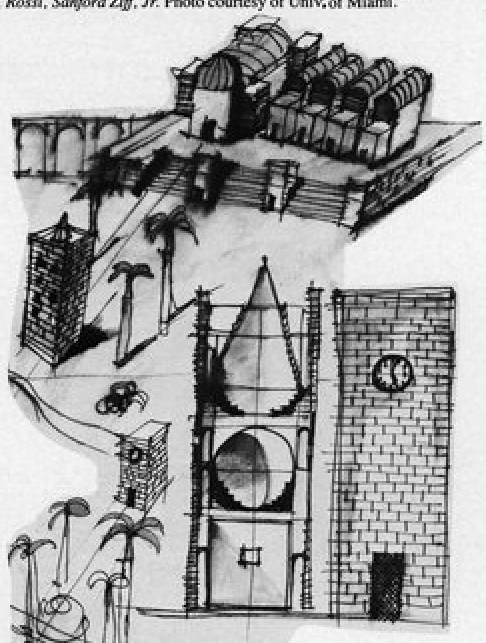
Rossi was commissioned to develop schematic designs for a complex of buildings for the School of Architecture which will provide significant public spaces, including an auditorium, an exhibition space and a reference library.

The Ziff Tower will contain three very special rooms. Each is a fundamental Platonic shape: cube, sphere and cone. No other building in the world contains rooms of all three shapes.

The first floor of the tower will be open and serve as a gateway to the school. The second floor cube-shaped room will contain an 80-seat auditorium with a mezzanine gallery, and the third floor sphere-shaped room will have a hemisphere ceiling and stepped seating in the round on the floor. The cone-shaped room at the top of the tower will penetrate the roof with a cone of glass.



Left to right: *Tom Regan, former Dean of the University of Miami School of Architecture, Rossi, Sanford Ziff, Jr.* Photo courtesy of Univ. of Miami.



Rossi's sketch for Ziff Tower.

Is A Mile-High Building On The Horizon?

Frank Lloyd Wright believed that someone would eventually build a mile-high skyscraper - so much so, in fact, that in 1956 he unveiled his own design for a 528-story, mile-high building for Chicago.

It was a revolutionary concept for its time, but 30 years later, Wright's vision seems more fact than science fiction. Leslie Robertson, a New York engineer who has collaborated with architects on three of the world's five tallest buildings, says that current technology makes the concept entirely possible. If there are any technical issues involved, Robertson believes they revolve around terribly uninteresting things like plumbing.

Chicago's 110-story Sears Tower, designed by SOM, has held the title of "world's tallest building" since 1974. First and second runners-up are New York City's World Trade Center Towers (also 110 stories) and the Empire State Building at 102 stories. Chicago is currently considering approval of a 125-story office tower designed by Cesar Pelli & Associates. If approved, it would overshadow Sears by 460 feet, soaring to a height roughly equivalent to five football fields stacked end zone to end zone.

The greatest concerns facing architects and engineers in designing such buildings are accounting for wind and seismic conditions and the type of foundation upon which the building is to be located. Different compositions of stone and soil require different structural systems. To contend with the high wind loads that affect I.M. Pei's Bank of China in Hong Kong, Robertson designed a 1209-foot megastructure that distributes gravity and the wind load to the four corners of the building,

giving it the stability to endure high winds and ground movement.

Some of the present or near-future technologies that may shape the future include super-strength concrete; robots that can carry out hazardous or routine maintenance and construction; computerized planning and design systems that immediately alert the structural engineer of changes by the architect; and elevators that "count" to make sure the number of passengers does not exceed the number of floors requested. *AIA News Service*



LEGAL NOTES

Florida's New Design/Build Law for Local Governments

By J. Michael Huey, Esq. and C. Scott Dudley

During the 1989 Legislative Session, Senate Bill 1068 was filed for consideration by Senator Howard Forman (D-Hollywood). This bill attempted to clarify the provisions of the Consultants' Competitive Negotiation Act (Sec. 287.055, F.S.) as it related to the use of design-build contracts by state agencies, school boards, and city and county governmental entities. Throughout the course of the Session, Senator Forman worked with the Florida Engineering Society, the Florida League of Cities, the Florida Association of Counties, and the Florida Association of the American Institute of Architects to resolve many questions raised by his bill. Ultimately, these parties developed a statutory process that allows cities, counties and school boards to accept design-build proposals, while maintaining the integrity of a qualifications-based selection process for professional design services.

The new design-build law (Chapter 89-159, Laws of Florida) does not alter the provisions of the CCNA as it relates to the acquisition of professional landscape architectural, land surveying, engineering, and architectural services by state agencies but does direct state agencies to adopt rules for the awarding of design-build contracts. Municipalities, political subdivisions, and school districts must also adopt rules for the awarding of design-build contracts, and these rules must include specific minimum procedures outlined in the bill. These minimum procedures include:

1) **Requiring the local government agency seeking design-build proposals to employ a design criteria professional to prepare a design criteria package.** A design criteria professional is a firm authorized to practice architecture or landscape architecture (pursuant to Chapter 481, F.S.) or to practice engineering (pursuant to Chapter 471, F.S.) and who is employed by or under contract to an agency for the provision of professional services. The design criteria package prepared by the design criteria professional must include specific performance-based criteria, such as the legal description of the sites, survey information concerning the site, material space requirements, interior quality standards, schematic layouts and conceptual design criteria of the project, cost or budget estimates, design and construction schedules, and other such information as may be necessary.

2) **Selection of the design criteria professional based on objective criteria** identical to those provided for in the CCNA which evaluate the qualifications and competence of the design criteria professional. The design criteria professional selected to prepare the design criteria package is not eligible to render services as part of the design-build firm which is awarded the design-build contract.

3) **Requiring that the design-build contracts be performed by a single firm which is certified to engage in construction contracting <u>and</u> is certified to practice or offer to practice engineering, architecture, or landscape architecture.**

4) **Providing for the selection of the design-build firm based on qualifications, availability, technical, and design aspects of the proposal for the project, and the past work of the design-build firm.** At least three design-build firms are selected from those responding to the design criteria package proposal using a competitive selection and negotiation process, and then a design-build firm is selected from those three top qualifiying firms using price and other weighted factors.

5) **Requiring the design criteria professional to review and evaluate the construction of the project to determine compliance with the design criteria package.**

6) **Authorizing an agency to enter into negotiations with the best qualified design-build firm available at that time in the case of a public emergency.** This declaration of an emergency due to a determination of danger to the public health, safety, welfare or other similar reason, allows the agency to circumvent the competitive negotiation process to choose a design-build firm.

Another element of the design-build concept which was passed during the 1989 Session was the enactment of Senate Bill 567 by Senator Toni Jennings (R-Orlando). This law (Chapter 89-162, Laws of Florida) modified the architect, engineer, contractor and landscape architect licensing acts to clarify that these professionals are not "practicing" outside the scope of their practice if they render or offer to render design-build services. However, these professionals must retain the appropriate licensed professional to render those services that are a part of the design-build which require a licensed professional to perform. Whereas Senator Forman's bill (Chapter 89-159, Laws of Florida) requires a separate design-build contract with a city, county or school board, the Jennings' design-build law clarifies that any architect, engineer or contractor may negotiate to offer and actually provide design-build services <u>without</u> creating a separate design-build firm if the design-build contract is not entered into with a city, county or school district.

By authorizing only "design-build firms" to enter into design-build contracts with "political subdivisions," specifying that the design criteria professional be selected based on objective selection criteria, and maintaining the design criteria professional's traditional level of judgment and control over a project, Florida has developed one of the most comprehensive design-build laws in the nation.

Michal Huey is a principal in the Tallahassee law firm of Huey, Guilday, Kuersteiner and Tucker. C. Scott Dudley is a Legislative Consultant with Huey, Guilday, Kuersteiner and Tucker.

A Strong Volume Spinning Through Space

Putterman Residence
On an island near Sarasota

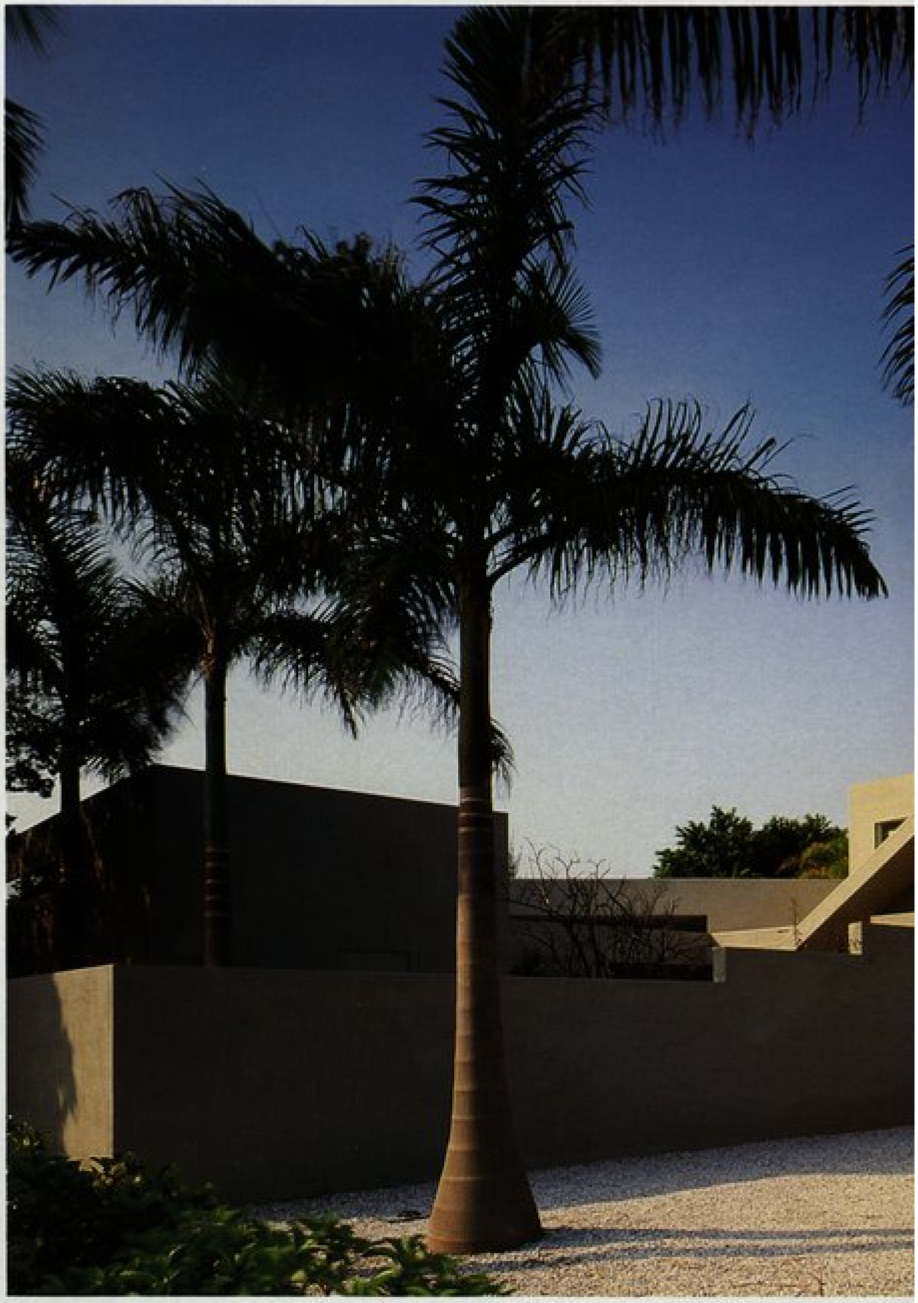
Architect: Carl Abbott Architect FAIA
Engineer: A.L. Conyers
Job Captain: Michael O'Donnell
Landscape Architect: Joel Putterman, ASLA
Interiors: Carl Abbott and Joel and Florence Putterman
Owners: Joel and Florence Putterman

This bayfront residence was designed for a nationally recognized artist and her husband. The solid roadside entry and the form of the building give the appearance more of a gallery than a residence. The feeling of permanence of the outside walls, however, does not prepare one for the totally contrasting openness of the water side of the house with its view of the bay beyond.

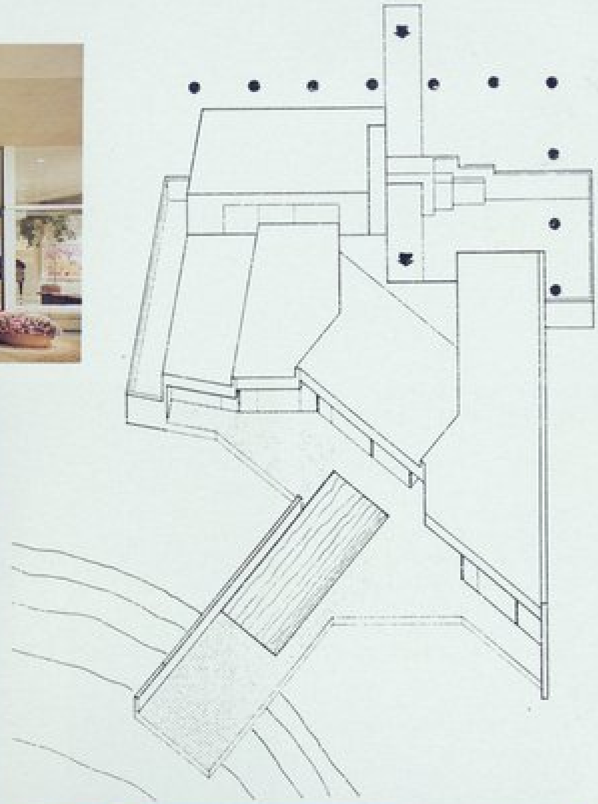
The dominant view lines across the bay determined the form of the plan with its many angles and large expanse of terraces. The house sits on a small lot and is screened by a colonnade of royal palms which separate it from a parking courtyard paved with shells. After passing through wooden doors bearing the owner's artwork, one enters a clean, simple courtyard containing sculpture.

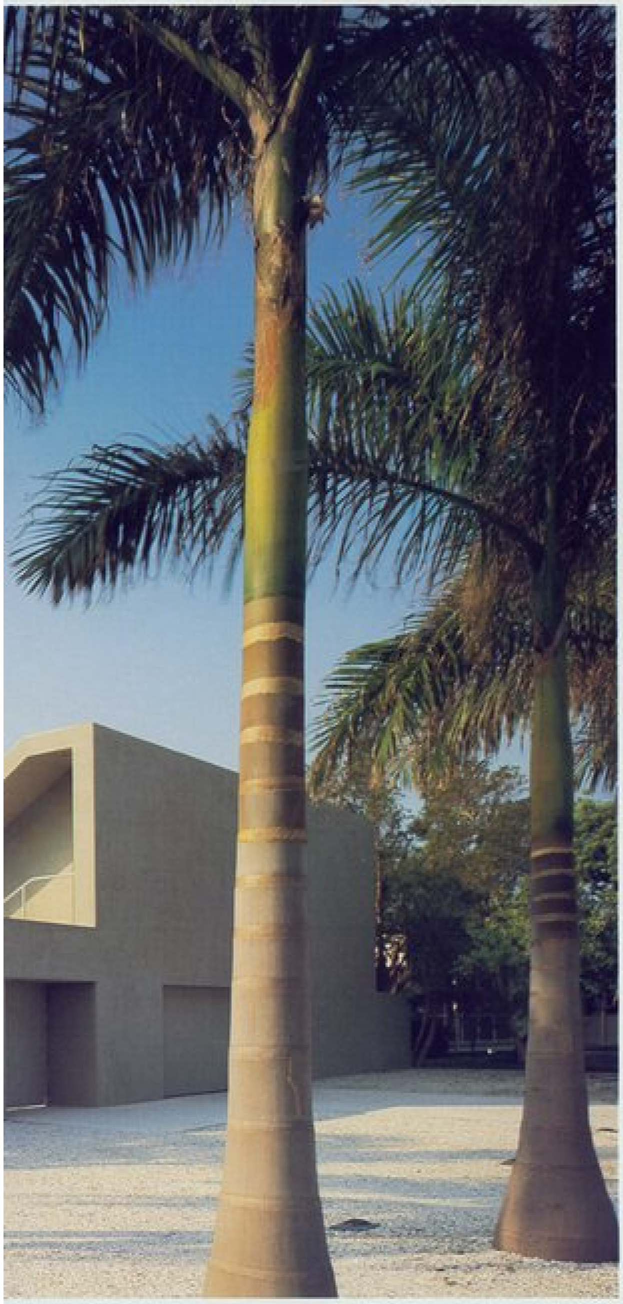
Entry to the house is on axis to the front door with a view of the lagoon on the same axis. At a 30-degree angle to this axis is a forest preserve and the pool is on axis to the forest angle. The water side of the house is a series of angles which set up view lines so that the eye constantly sweeps back and forth and the angles cause you to read a fractured series of transparent planes. All of these planes are contained within the solid shell of the exterior forms.

The roof planes of the house step backward, creating a continu-











ous flow of space. The bedroom has the lowest ceiling at eight feet. The ceilings then get higher as the hierarchy of space progresses through the dining room, living room and finally to the painting studio with its 14-foot ceiling. Thus the building cascades upward, seeming to spin through space and throw the viewer out into the site. All of the rooms are sized on a grand scale and frequently used for entertaining.

The exterior of the house is stucco blown on concrete block and glass. The strong plan axes create a volume with spaces that fan out and open wide to the magnificent view. *Diane D. Greer*

Photos of north elevation and entrance, opposite, and southwest elevation and pool by Steven Brooke. Axonometric courtesy of the architect.

New Life For A Symbol of Freedom

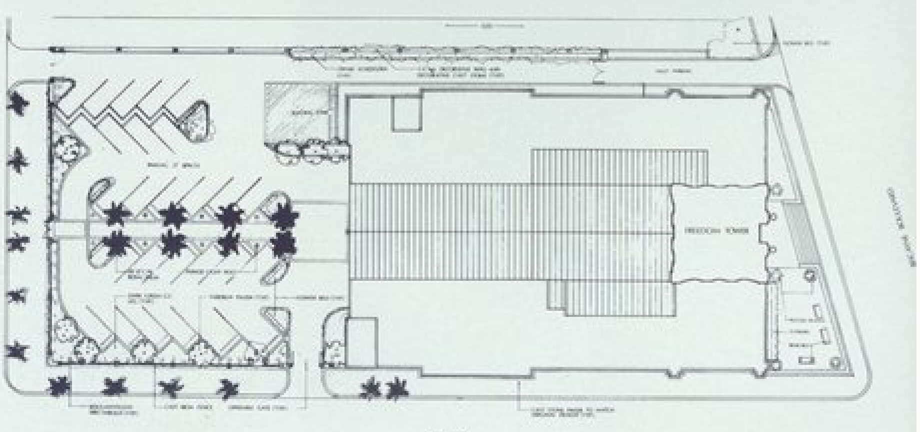
The Freedom Tower
Miami, Florida

Architect: R.J. Heisenbottle Architects, P.A.
Principal-in-Charge: Richard J. Heisenbottle, AIA
Project Architects: Timothy Jay Baisdon, William Medellin (Banquet Facility)
Preservation Consultant: Charles E. Chase, AIA
Consulting Engineer: Maurice Gray Associates, Inc.
Mechanical Engineer: Dalla-Rizza & Associates, Inc.
Landscape Architect: David Scully, ASLA
Interior Design: Tessi Interiors
Owner: Zamico International
General Contractor: Lear Construction Management Corp.

As you enter Miami on Biscayne Boulevard, its historic Freedom Tower can be seen in the distance flanked by newer I.M. Pei and SOM-designed skyscrapers. The former Miami News Building is a 17-story Spanish Baroque Revival tower designed by architects Schultze and Weaver. The idea to build the tower was born on the ambitions of James Cox, former governor of Ohio and owner of the Miami News. Caught up in the momentum of Florida's land boom and spurred by his faith in Miami's future as a center of commerce, Cox developed the Miami News Building which opened in July, 1925.







Photos of main facade as it faces Biscayne Boulevard and detail of lantern by Dan Forer. Site plan courtesy of R.J. Heisenbottle Architects. Opposite page, *"Freedom Hall" banquet facility with restored groin vaults and mural.* Photo by Dan Forer.



The architects fashioned the building after the Giralda Bell Tower in Seville, Spain. They designed a rectangular three-story base from which rises a 12-story tower. A two-story setback at level thirteen creates a terrace surrounded by a paneled parapet with four finial-topped pilasters at each corner. At level fifteen, the tower is reduced to an octagonal base from which emerges a two-story belvedere. A ribbed-copper dome and lantern complete the structure.

In 1957, the Miami News moved to larger headquarters and most of the building stood vacant until April, 1962. It was then leased by the General Services Administration and used as a Cuban Refugee Center until the early 1970s. Thus, it earned its new name, Freedom Tower, and came to symbolize the freedom sought by the nearly one-half million refugees fleeing Castro's rule. From 1974 until restoration began in 1987, the building remained vacant with its future in question.

Today the Freedom Tower is listed on the National Register of Historic Places. With its textured stucco walls drenched in sunlight by day and illuminated at night, the building enjoys a new life as a speculative office building and home of Freedom Hall, a popular 650-seat banquet facility.

Restoration of the Freedom Tower to its original architectural splendor was a massive undertaking. The challenge lay not only in planning the extensive structural repairs, but in meeting current code requirements without changing or compromising the character and historic authenticity of the building.

Restoration involved the granting of a 40-year re-certification of the building's structure, installing three new sets of stairs, five new



Photo of restored Lobby and stair by Dan Forer.

elevators and repairing or replacing all damaged concrete and deteriorated steel.

A number of startling discoveries were made during the restoration process. One of the first surprises came when a portion of the original tower wall was found completely intact under layers of earlier restoration and repair work. For the first time, the original wood and steel windows became visible and the restoration team discovered paint on richly textured stucco walls that had been long hidden in concealed spaces.

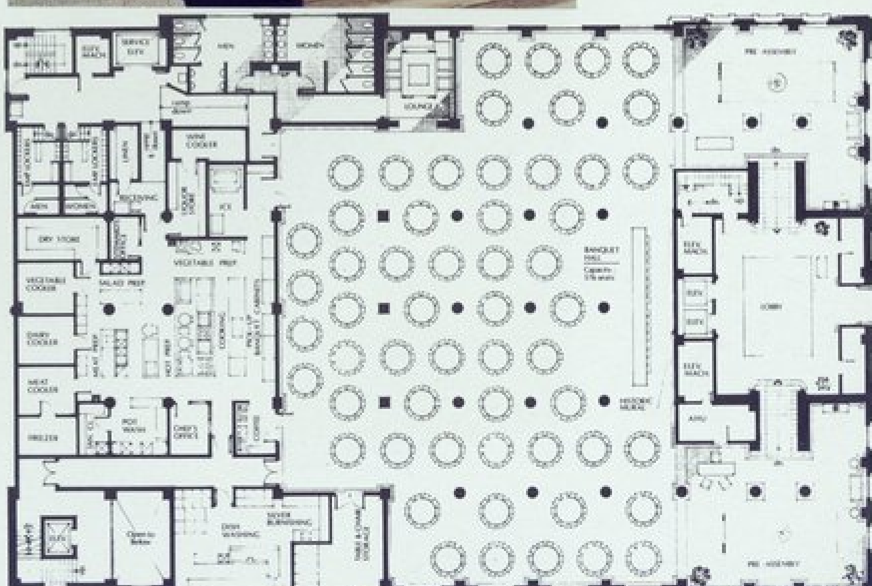
Myriad architectural details which had been removed or destroyed during the building's 54-year history had to be recreated. Aided by original drawings and historic photographs, craftsmen were able to recreate the missing ornament. Above the new four-inch thick oak entry doors, a cast iron transom was replicated from the original. Cherubs again grace the swan's neck pediment and quatrefoil windows replace the square aluminum windows that were installed during an earlier restoration. Once again, 15 eight-foot tall cast stone obelisks are lined up atop the tower's cornice and 44 cast concrete obelisks complete the upper level parapets. In addition, eight finials and numerous cast stone balusters have been restored to the tower. All have been designed to withstand hurricane force winds.

The restoration of the Freedom Tower was completed in the Fall of 1989 and Miami has been given back one of its landmark buildings. The restoration was recognized by the Florida Trust for Historic Preservation for the "Outstanding Restoration of a Non-residential Building" and was given a Merit Award by the Miami Chapter/AIA.

Esther L. Perez



Detail of main entry portal shows restored oak doors, quatrefoil windows, cherubs and railings in inset balcony. Photo by Dan Forer. First floor plan by R.J. Heisenbottle.



Architecture For The Good Life

Mediterranean Village at Williams Island
Williams Island, Florida

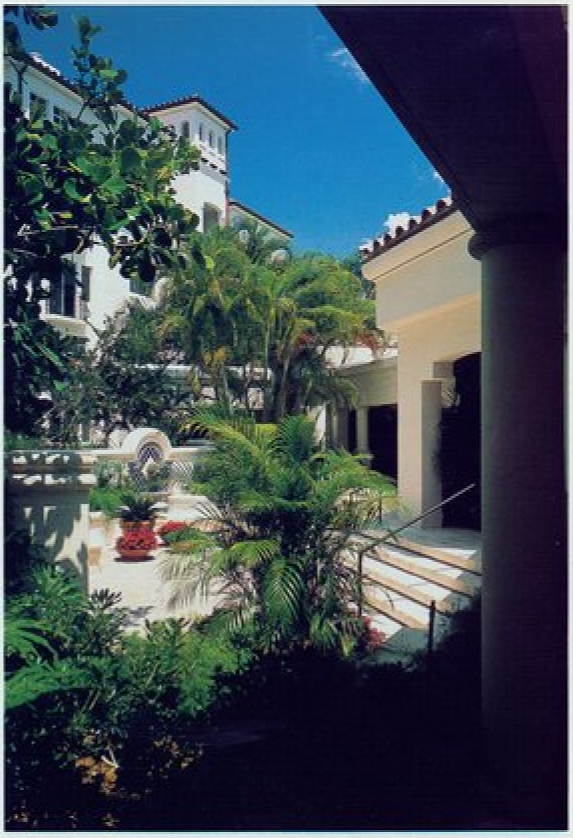
Architect: Sandy & Babcock Inc. Architecture Planning & Interior Design
Developer: Williams Island Company
Structural Engineer: Kimley-Horn
Mechanical-Electrical Engineer: Hufsey/Nicolaides
Landscape Architect: Bradshaw, Gill, Fuster & Associates
Contractor: Williams Island Associates Ltd.

Mediterranean Village represents the second residential phase of a luxury condominium resort located on an island in the midst of Florida's Intracoastal Waterway. The masterplan was developed to successfully integrate the new phase into an already established resort community.

The first phase of the development consisted of condominiums in a Mediterranean-style tower which afforded occupants a view of the Waterway. The second phase of three building complexes, which was completed in May, 1989, focuses inward to a smaller body of water, hence the desire for a smaller-scaled design. The proximity of the new buildings to the residential towers, however, meant that their rooftops were a focal point and the architects had to pay particular attention to making them an attractive feature of the project.

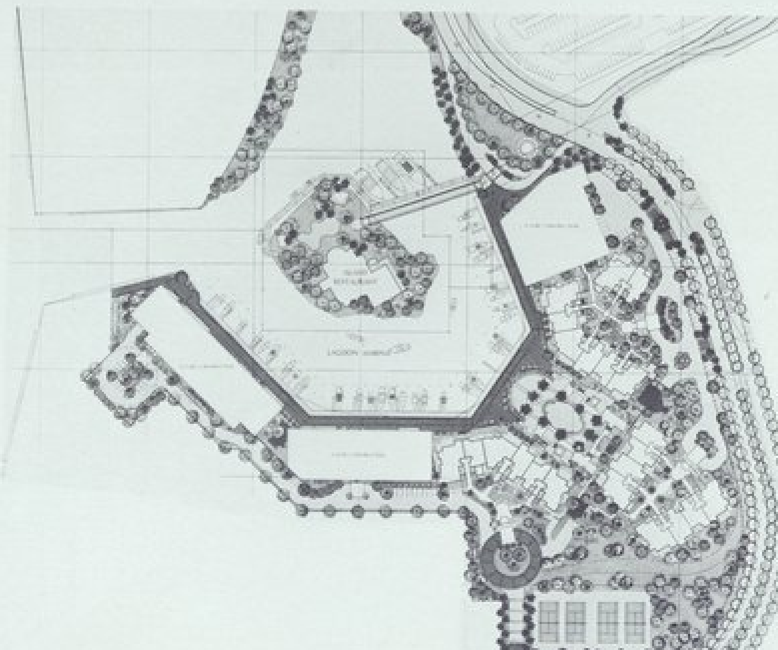
All of the buildings in the complex are located near the world-renowned Williams Island Club. They are sited around the U-shaped bulkhead for the deepwater marina and oriented so that each unit enjoys expansive water views. The single-loaded corridors in each building allow windows on both the front and rear of the structure for good











cross-ventilation. The elevator cores service two units per floor for greater privacy and a sense of individual entries.

The 107 units in Phase II range from two-bedroom, two-bath units of 1,928 square feet to 5,229-square-foot penthouse units with three bedrooms, three-and-a-half baths and a study. The units are set in mid-rise, Mediterranean-style buildings, sited around an ornate pool which serves as a dramatic focal point for the development.

Heather Koenig

The author is a San Francisco writer specializing in architecture.

Opposite page, *Phase II conominiums*. This page, top left, *entry court*. Top right, *condominiums and marina from southwest and* below, *condominiums and central pool*. All photos by Steven Brooke. Site plan courtesy of the architects.

Shaping Both Site and Structure

Headquarters/MacDill Air Force Base Credit Union Tampa, Florida

Architect: KBJ Architects Inc.
Project Architect: Will Morris, AIA
Mechanical/Electrical Engineers: VanWagenen & Beavers
Structural Engineer: Smith, Hardaker, Huddleston & Collins
Landscape Architect: Hilton Meadows, ASLA
Contractor: Ron Molles
Owner: MacDill Air Force Base Credit Union

This 62,000 square foot building occupies a suburban site adjacent to MacDill Air Force Base. Unlike so many of the environmentally sensitive sites which are being developed in Florida today, this site was so desolate that a retention pond was selected as the central natural feature that the building should accommodate. Nearly all of the offices in the two-story building overlook the pond- a view which is enhanced by the use of blue glass.

Once the decision was made to make the retention pond the focus of the design, the task of shaping the building around it proceeded. Construction is steel frame and the precast concrete which was used has a stone-like quality which contrasts with the wide expanses of highly reflective blue glass.

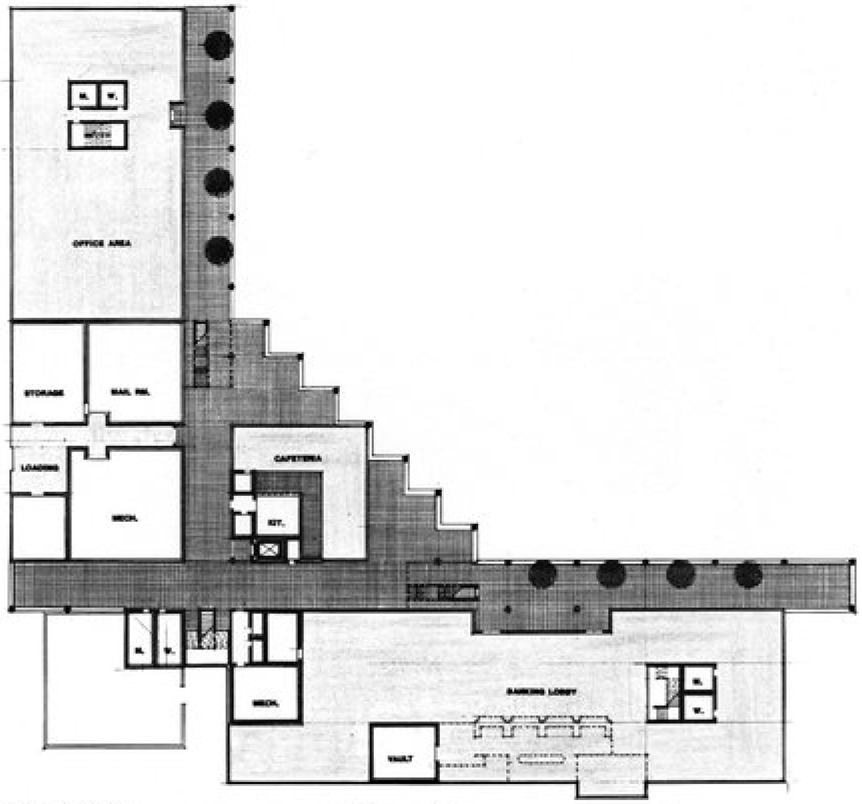
On the interior, 18-foot-wide canopied walkways provide sunshade in the areas where tinted non-reflective glass was used. The owner wanted all of the customer-related services, such as the large banking lobby, real estate offices and travel agency, to be easily linked, yet completely





Photos show views of the building from across the retention pond from, top, *the northwest and* below, *the southeast.* Opposite page, *canopied walkway.* Photos by Steven Brooke.

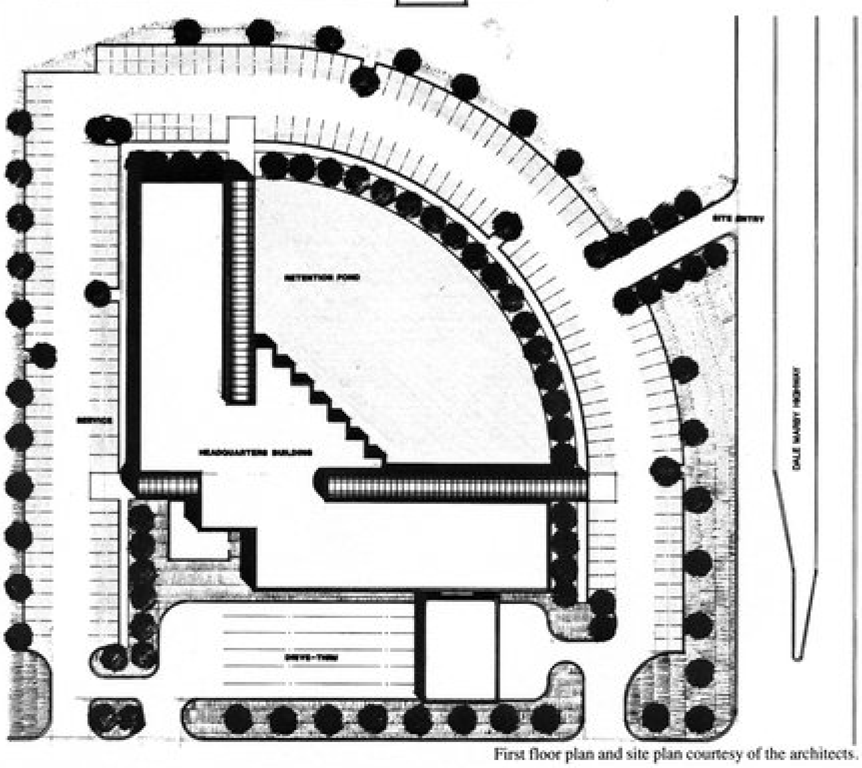




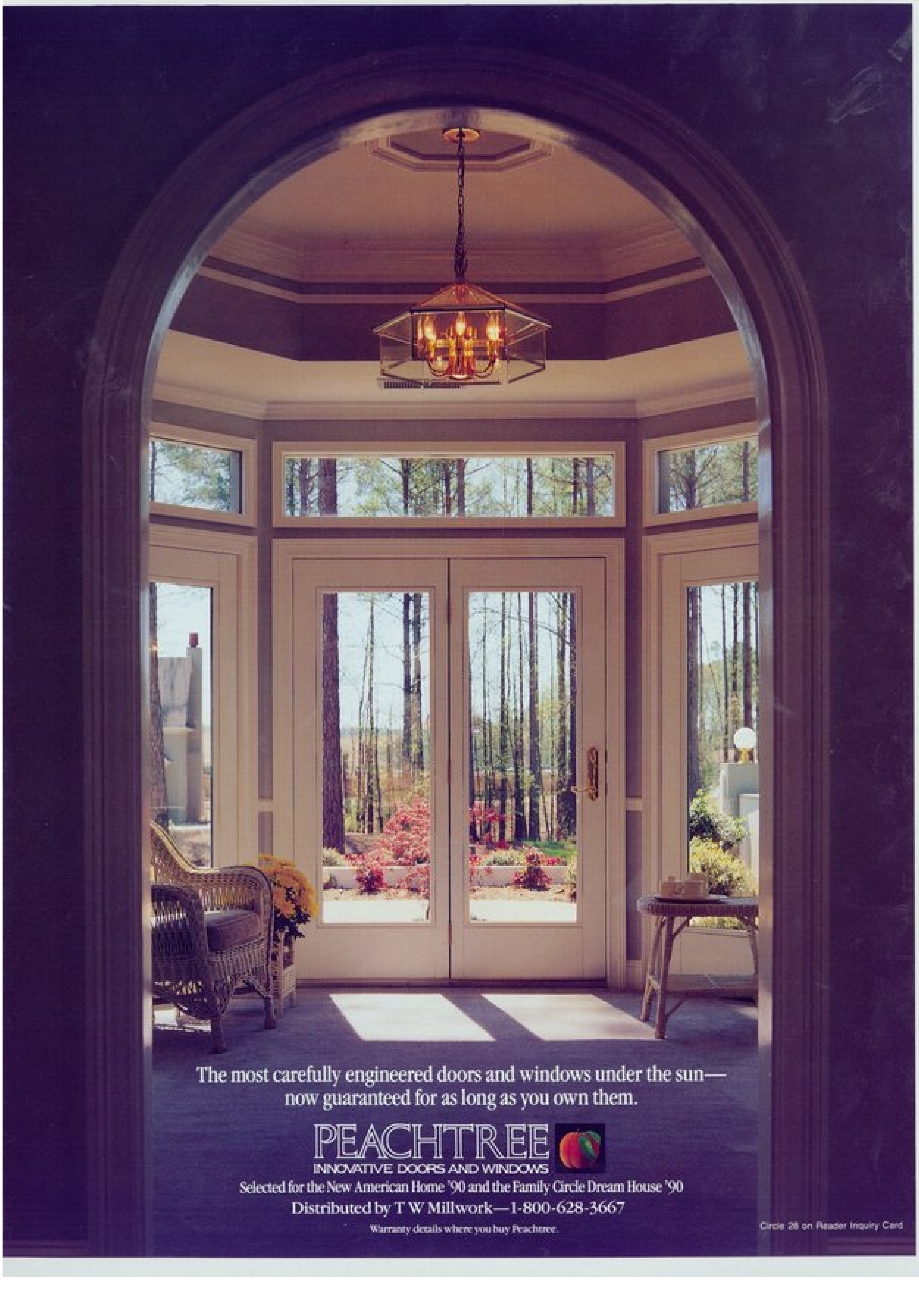
separate, from the credit union's corporate headquarters. To that end, those functions, including operations and executive offices, are located on the second floor.

Aesthetically, the credit union presents an interesting profile as it literally zigzags across the retention pond before darting off in wings which create a 90-degree angle with the building entry. The main entrance is incised into the southwest corner of the L where the canopy motif was repeated to tie entry to corridor. Where the building sections are progressively stepped and set on columns which seem to rise from the water, the building has a light, floating quality. This is in contrast to the weightiness and sense of solidity which the precast concrete imparts to the user. *Leslie Roberts and Diane D. Greer*

Leslie Roberts is a Jacksonville writer specializing in architecture.



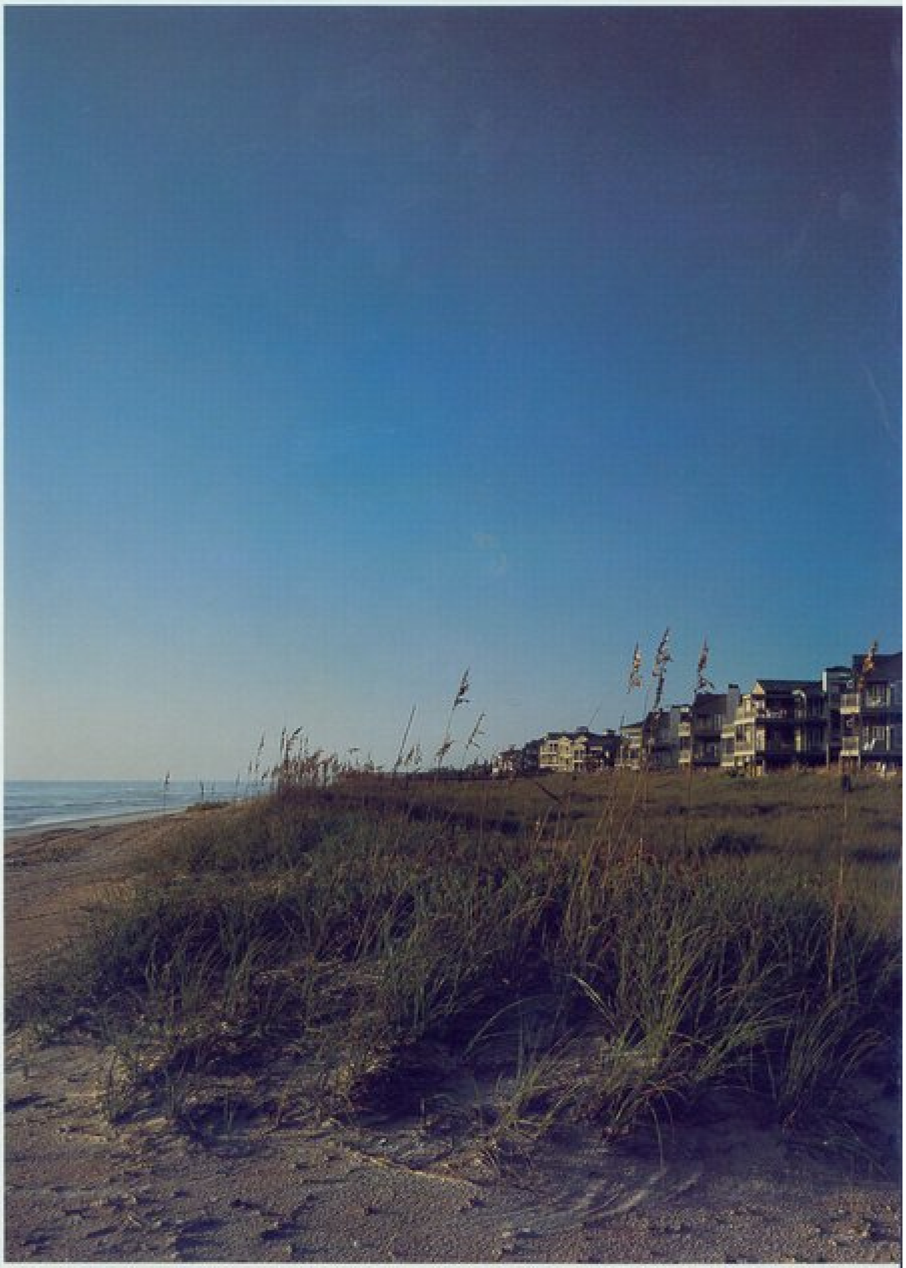
First floor plan and site plan courtesy of the architects.


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Site Preservation As Design Imperative

Old Ponte Vedra Beach
Ponte Vedra Beach, Florida

Architect: Curts/Meares/
The Architect's Studio
Tampa, Florida
Structural Engineer: H.M. Long & Associates
Mechanical Engineer: O'Neal Engineering Services
Landscape Architect: R. Glen Mitchell & Associates
Interiors: Catlin Interiors and Contempo Limited
Contractor: The Stellar Group
Owner/Developer: Gatelands Company



On 14 acres of dramatic sand dunes near Jacksonville, 27 buildings containing 106 residential units are priced from $189,000 to $328,000. At 7.69 units per acre, the project is both dense and pricey. It is also environmentally sensitive. Without a doubt, the largest design constraint for the architects was sensitive placement of the buildings in the existing landscape without destroying the dunes. This was accomplished by creating a basic structural configuration which allowed the location of the units to be shifted vertically following the slope of the dunes.

The 4-unit building clusters were conceptualized with footprints that are small compared with total square footage. The exterior fabric is cedar, laid in horizontal bands of lapped siding. Extensive decking and copper roofs add to the project's vernacular look.

Since the basic structure of the buildings is a four-plex of two-over-two, this allows the units to slide front and rear or up and down along the center party line. This feature was critical to fitting the buildings into the topography

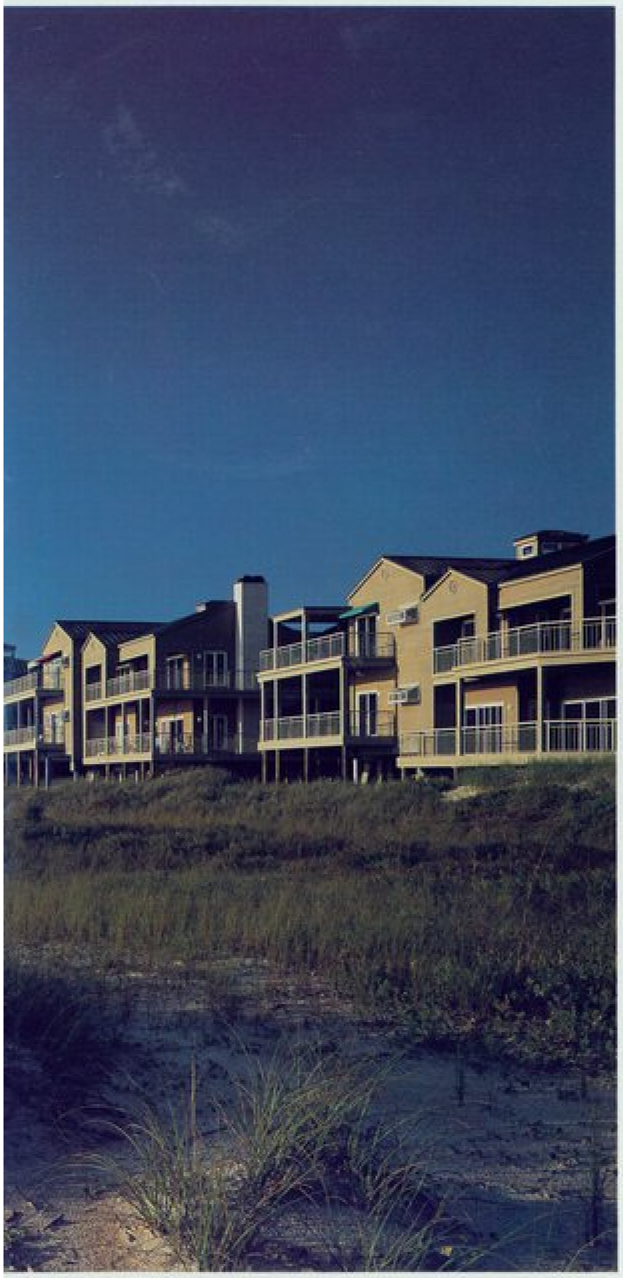










Photo by George Cott. *Condominium elevations show two and three bedroom schemes*. Drawings courtesy of the architect.

of the dunes. Once placed, each unit had essentially custom-designed entry and patio deck.

The concrete pilings, on which a precast deck and traditional wood frames rest, also allow the dunes to flow below the buildings with little disruption. Additional factors affecting the design of the project were the requirement that it withstand a 140 mile-an-hour windload, the corrosive nature of the salt water atmosphere and the dramatic temperature changes from freezing to sub-tropical. The tropical conditions made energy management in the project essential. The extreme heat and sun exposure are balanced by the design's capability to capture breezes from the ocean. The project also called for heavy insulation, glass block lighting, insulated windows that allow natural air cooling, high-efficiency heat pumps and ceiling fans. Retaining walls and erosion control were used extensively to preserve the natural vegetation.

Square footage in the individual units ranges from 1,381 sf to 2,400 sf and every unit has its view of the ocean maximized by long expanses of glass. The architectural style of the buildings mimics coastal vernacular, particularly in the choice of cedar, copper and coquina-shell stucco as exterior materials.

This 2,000-foot-long stretch of oceanfront property contains what the developer and architect believe to be virgin coastal live oak trees and dunes rising to heights of 50 feet above sea level. Fortunately, for everyone involved, the significance of the site was realized at the outset and careful, sensitive design has helped to ensure its preservation.
Diane D. Greer





Photos by George Cott.

CHAPTER AWARDS

Palm Beach Chapter/AIA

The Palm Beach Chapter/AIA presented its 1989 Design Awards to a variety of projects ranging from a private residence to a school science building. The jury, whose chairman was John McCormick, AIA, selected six projects for the award.



Photo by Steven Brooke

Multi-family Housing
Woodfield Country Club
Boca Raton, Florida
Architect: Rex Nichols Architect & Associates, Inc.

The jury felt that the massing of the buildings was good and that space was well articulated. In its entirety, the project offered a sense of serenity which the jury felt was conducive to a residential environment.



County Agricultural Extension Services Center
Palm Beach, Florida
Architect: Gee & Jenson Engineers-Architect-Planners, Inc.

The exterior of this project suggests the nature and use of the building. The interesting placement of buildings creates a circulation pattern which is appropriate to various user functions and the architectural style is responsive to the Florida climate.



Photo by Steven Brooke

Renovation of a 1926 Single Family Residence
Boca Raton, Florida
Architect: Rex Nichols Architect & Associates, Inc.

The restored house maintains its Florida "boom" appearance while adapting to contemporary needs. The dramatic window treatment recalls earlier styles without diminishing the interior spatial quality. Interior modifications did not compromise the function of the house.

Retail Store, Palm Beach Mall
Palm Beach Gardens, Florida
Architect: Rex Nichols Architect & Associates, Inc.

This is a very strong solution to a simple problem. The vaulted ceiling, mirrors and columns create a sense of grandeur which is not often seen in small retail spaces. The detailing and spatial arrangement work very well.



Photo by Steven Brooke

Science Building on High School Campus
Palm Beach County, Florida
Architect: Barretta & Associates, Inc.

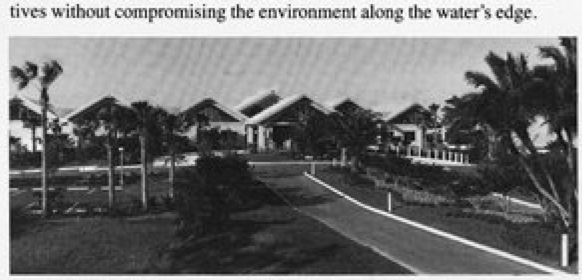
The jury was intrigued by the absolute simplicity of this project. The straightforward use of thin slab concrete and simple columns and the clean spaces, both interior and exterior, make a strong statement. The relationship of design elements to plan contributes significantly to the success of the project.



Photo by Schuamberger & Asso.

Yacht and Golf Club House
Palm City, Florida
Architect: Jeffrey K. Lowe, AIA
Schwab, Twitty & Hanser Architectural Group, Inc.

This project has great eye appeal which is heightened by the use of strong roof shapes. The project appears to have satisfied client imperatives without compromising the environment along the water's edge.



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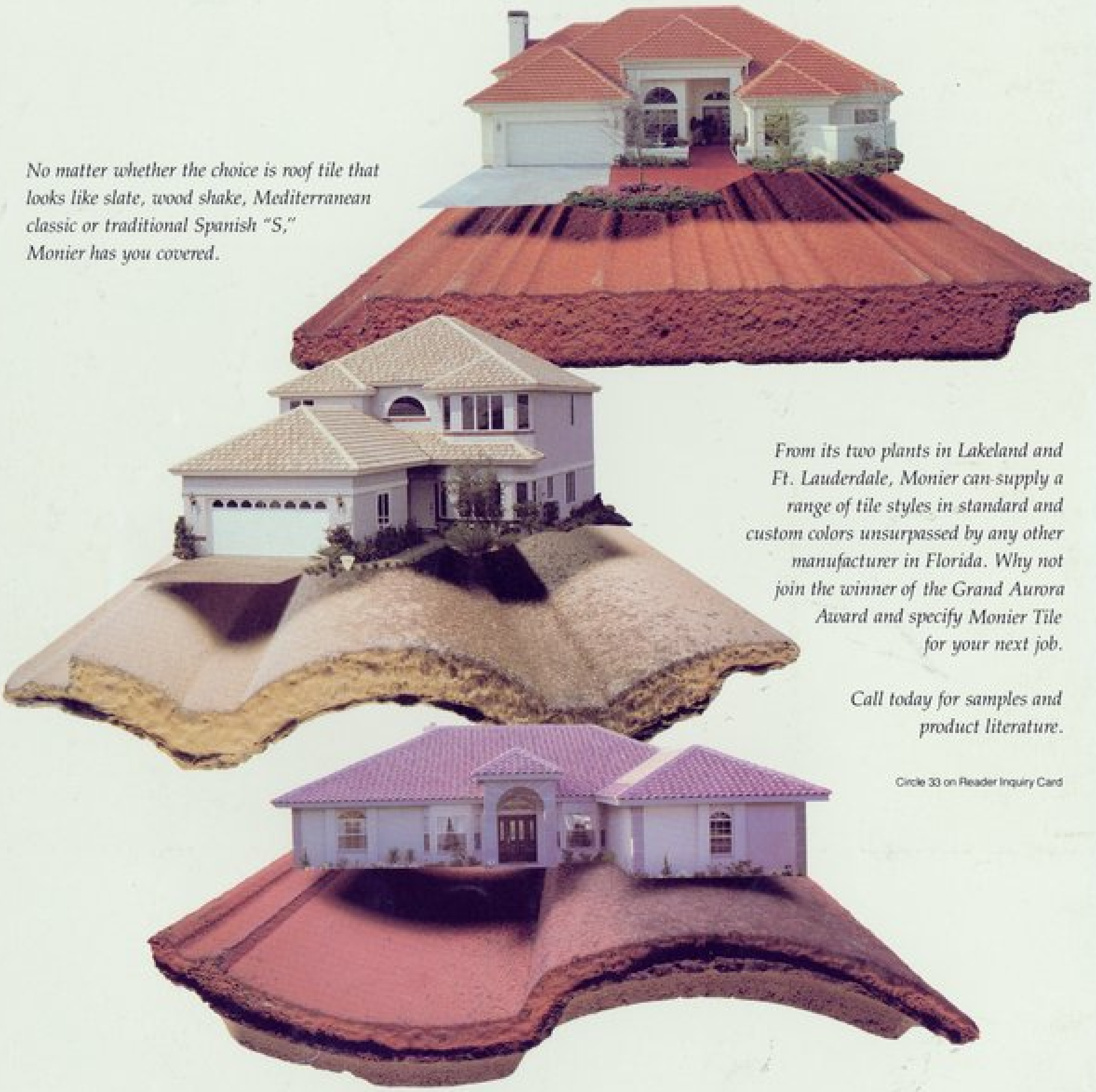
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